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ABSTRACT

English pronunciation lessons and exercises for Spanish speakers are presented. The lessons are designed with the phonological characteristics of both the native and target languages in mind. The lessons cover consonants and consonant clusters, vowels and diphthongs, stress and pitch, and rapid speech phonology. A chart is provided which schematicizes a possible order in which to present the various aspects of American English to the Spanish speaking learner. The consonants and vowels are presented simultaneously in a phonologically workable order. Consonant clusters are introduced when each of the component parts has been mastered. Stress and pitch are presented from the beginning of the course, while rapid speech phonology is not introduced until halfway through the lessons. (RW)

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ENGLISH PRONUNCIATION LESSONS FOR THE SPANISH-SPEAKER

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The specific needs of the Spanish-speaker who is trying to master the pronunciation of American-English are best met by providing him/her with lessons which have been designed with the phonological characteristics of the native as well as the target language firmly in mind. The pronunciation lessons offered in this paper have been developed on the basis of such a contrastive analysis of Spanish and English. Included are the segmentals, the suprasegmentals, and rapid speech phonology. A chart schematizes a possible order in which to present the various aspects of American-English pronunciation to the Spanish-speaking learner.

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These English pronunciation lessons are designed to meet the Spanish-speaker's specific needs, as determined by a contrastive analysis of the phonologies of the two languages. Included are Consonants and Consonant Clusters, Vowels and Dipthongs (segmentals), Stress and Pitch (suprasegmentals), as well as a section on Rapid Speech Phonology. Although it is not possible to include a comprehensive set of exercises in a paper of this scope, I have included sufficient examples from

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which exercises can be developed.

A chart, Sequence of Presentation to the Spanish-Speaker Learning English, is included as a schematization of a possible order in which the various aspects of each of the four areas can be presented to the learner. The consonants and vowels are presented simultaneously in a phonologically workable order. Consonant clusters are introduced as soon as each of the component parts have been mastered. (It seems advantageous to begin practicing pronunciation of the "s-ending" right after the consonants /s/ and /z/ have been mastered, and the "ed-ending" one step later, after all the sibilants have been mastered.) Stress and pitch are also presented right from the beginning, with aspects of unstressing, such as reduction of vowels to schwa and unstressed pronunciations of function words, presented after the schwa vowel sound has been learned. Except for the initial presentation of the glottal stop and the open juncture and the early and continuing emphasis on pronouncing final consonants and final consonant clusters, rapid speech phonology is not dealt with in detail until halfway through the lessons.

Consonants and Consonant Clusters

/d/ and /ð/ (This pronunciation lesson is given in detail as an illustration of the procedure used in all the lessons.)

Explain that English /d/ is made by touching the tip of the tongue to the alveolar ridge, not to the back of the teeth, as in Spanish. The sound should be practiced in isolation, then as the initial sound in common words such as day, do, dog, dime, then finally, as in dad, did, lead, load, and medially, as in daddy, leader, loading.

Ask the students how they would pronounce "de nada," eliciting the information that the first "d" is the dental "d" common to Spanish dealt with above, and the medial "d" is produced differently, with the tongue between the teeth. Tell them English has this sound, but it is a separate sound, not an alternate way of pronouncing /d/, and is spelled "th." The sound should be practiced initially, as in they, then, there, finally, as in breathe, bathe, teethe, and medially, as in father, mother, brother.

Proceed to minimal pairs, modelling first for discrimination, then for production:

day	they	ladder	lather	breed	breathe
den	then	fodder	father	load	loathe
dare	there	wordy	worthy	sued	sooth

A basic discrimination exercise is to model "pairs," some of which are actually the same word, and to have students indicate whether the sounds are the same or different. Another such exercise is to model groups of three in which one of the three words is different, and then to have students indicate which word is the odd one.

Be sure the students understand that both sounds occur in English in all three positions, and that interchanging them may create a different word, and thereby misunderstanding, or confusion, or, at the least, will be perceived by the native speaker as a pronunciation error.

Continue with exercises involving minimal sentences, such as:

He wasn't (worthy/wordy).

The animals couldn't (breathe/breed).

or sentences with contextual clues, such as:

I don't dare go there.

By then he'll be in the den.

or dialogs in which both sounds occur frequently, such as:

Do you know Dan and David?

Yes, I know them well.

How much are those eggs?

They're a dollar a dozen.

Additionally, students could be asked to make their own list of words with /d/ and /ð/ occurring initially, medially, and finally, and write sentences using each word or incorporating several. Such a list could also be elicited from the group as a whole and written on the board or on an overhead projector transparency by the teacher. Sentences could be elicited orally and then repeated by the students in unison. Subsequent review of this material will include reminding students not to make /d/ dentally and to avoid pronouncing medial or final /d/ as /ð/.

/t/ and /θ/

Explain that English /t/, like /d/, is made by touching

the tip of the tongue to the alveolar ridge, not to the teeth. Point out that the difference between /t/ and /d/ is that the vocal cords produce vibration or "voice" during the articulation of /d/, and that /t/ is accompanied only by a puff of air, or aspiration. Explain that English has eight pairs of consonants that differ only in this characteristic of being "voiced" or "voiceless." In practicing /t/ stress that it is not dental, and that it should be aspirated in initial position. Additional practice with final /t/ will correct the Spanish-speaker's tendency to leave it off completely.

Introduce /θ/ as the voiceless counterpart of /ð/. Explain that this sound is used in Spain, but not in the New World. Pronunciation exercises should include contrasting /θ/ initially, medially, and finally with /t/ as well as with /ð/.

/p/ and /b/: /k/ and /g/

Introduce these sounds as two more voiced/voiceless pairs occurring in all three positions. Point out that /p/ and /k/, like /t/, should be aspirated initially. Drill for the voiced/voiceless with aspiration contrast initially, including /t/ and /d/ as well. Explain that all of these sounds are produced by stopping the breath and then releasing it (contrasting them with the continuents, or fricatives /θ/ and /ð/).

Explain that in Spanish, /b/ and /g/, like /d/, become fricatives when they move from the word-initial position. Elicit examples in Spanish from the students, illustrating /β̄/ and /ɣ̄/, and noting that these sounds don't occur in English at all. Drill /b/ and /g/ medially and finally, then the contrasts /p/ and /b/ and /k/ and /g/, again medially and finally. As a review /t/ and /d/ may be included here.

/f/ and /v/

Introduce /v/ as the voiced counterpart of /f/, practicing the pair contrastively in word-initial position first, then medially and finally. Thorough drilling of the latter is necessary to counteract the tendency to eliminate these sounds in final position. Note that /f/ and /v/ are continuents, like /θ/ and /ð/. It should be emphasized that /v/ is articulated by the lower lip and the upper teeth, not with the lips (to contrast it with the Spanish bilabial fricative /β̄/. Exercises contrasting /v/ and /b/ in all positions will help the Spanish-speaker break the habit of producing /b/ whenever a written "v" is encountered. For the speaker of Southwest Spanish, there is the additional problem of eliminating the /v̄/ which has been substituted for the /β̄/ allophone of /g/ (occurring intervocalically and possibly at the end of words). Again, exercises contrasting /v/ and /b/ are the solution.

/s/ and /z/

The Spanish-speaker will be able to pronounce /z/ with ease only before a voiced consonant, in which case it is an allophone of /s/ in Spanish. Considerable practice contrasting this voiced/voiceless pair in all environments is required. It is helpful to the Spanish-speaker to explain that written "z" is always pronounced /z/ in English, whereas in Spanish it is often pronounced /s/. Practicing words with /s/ before voiced consonants (e.g., policeman, busboy, whistling) would also be helpful.

/š/ and /ž/: /č/ and /ǰ/: /y/

The distinctions between these remaining four sibilants and the semivowel /y/ are among the most difficult for the Spanish-speaker to master. Care should be taken to present them sequentially, to insure that students learn to produce each sound confidently in isolation. After that, it is advisable to practice them contrastively in various combinations, until students can differentiate them with ease (e.g., in the case of /ž/, /ǰ/ and /y/).

Because /š/ doesn't occur in Spanish, details of articulation should be explained and practiced carefully. Since /ž/ does occur in Spanish, /š/ can be derived from it as its voiceless counterpart. Pronunciation exercises should include minimal pairs with /s/ and /š/ and /z/ and /ž/, as well as /š/ and /ž/, in all three positions.

The affricates /č/ and /ǰ/ occur in Spanish, but it is still helpful to explain their articulation as combinations of /t/ and /š/, and /d/ and /ž/, to help students differentiate them from /š/ and /ž/. Contrastive exercises should include /č/ and /š/, /ǰ/ and /ž/, as well as /c/ and /j/. As with /s/ and /z/, it is necessary to practice /c/ and /j/ intensively in final position, since neither of them occur in final position in Spanish.

Pronunciation exercises contrasting /y/ with /ž/ and /ǰ/ are essential, since in Spanish they are interchangeable.

In reviewing this group of sounds, it is effective to practice sequences such as:

sue zoo shoe chew Jew you

or sentences like:

She says the judge gave you a beige Swiss watch.

/h/

This sound occurs as an allophone of /x/ in Spanish. The primary problem for the Spanish-speaker is not pronouncing written English "h," since in Spanish this letter is silent. Practicing words beginning with /h/ and noting instances where "h" is silent (e.g., hour, herb, hair) are effective in preventing this negative transfer.

/m/, /n/, and /ŋ/

Practicing minimal pairs which contrast /n/ and /ŋ/ in final position (e.g., ton/tongue, kin/king) will help the Spanish-speaker to establish /ŋ/ as a separate phoneme in English. Adding /z/ (for pluralizing nouns, showing possession, contracting "is" or "has," or indicating third person singular of verbs) will help counteract the tendency to substitute /n/ for /ŋ/ in the high frequency sequence /ŋz/.

Practicing /n/ before a velar consonant is also essential, since the Spanish-speaker will want to substitute /n/ in this environment (e.g., angle, ankle, uncle; only, lonely; encounter, enclose, enquire). Practicing final /m/ is helpful (to avoid substitution of /n/ or /ŋ/), as is practicing the sequences /mf/ or /nf/, in such words as comfort, inform, inferior, unfair (to avoid transfer of Spanish /mf/).

/l/, /ɹ/, /w/

The Spanish-speaker will benefit from exercises in perceiving English "dark l" (/ɫ/) as an allophone of /l/, since this sound doesn't occur in Spanish. /ɫ/ is used before consonants and finally in English, but it is not crucial for the student to produce this sound, since many English-speakers use /l/ in careful speech.

The articulation of /ɹ/, or "English r" is often successfully learned by contrasting it with /l/. The student who wishes to speak without an accent will want to master production of this sound, but substituting /r/ will not create misunderstanding, except when /ɹ/ follows a stressed vowel in words such as very, merry, hairy, sorry, in which case /r/ would be perceived by the English-speaker as /d/, since in English it is an allophone of /d/ in this environment. Practicing such words will eliminate this problem.

Practicing /w/ in syllable-initial position will help the student eliminate the dorso-velar constriction accompanying /w/ in this environment in Spanish. Substitution of /ʍ/ for /w/ in English words is, however, a minor problem.

Initial Consonant Clusters

/θr/ and /ʃr/. Since all three components of these clusters do not occur in Spanish (except θ in Castillian), they require special practice.

three	throw	through
shrimp	shrink	shrine

Students should practice each component of the cluster separately, then together, then in a word, and finally in sentences and dialogs.

/sl/. This cluster does not occur in Spanish. Again, practice should begin with putting the two sounds together, then into words, etc.

sleep slow slang slip sly slim

/sf/, /sk/, /sm/, /sn/, /sp/ and /st/. These clusters occur in Spanish, but never initially. The Spanish-speaker will commonly pronounce words like Spanish or school with an /ɛ/ added at the beginning, modelling them after espanol and escuela. Breaking this habit will require much practice.

sphere	skin	small	snake	spell	stop
sphinx	sky	smoke	snow	speak	stay
	scare	smile	snack	spot	stick

/stʃ/, /spʃ/, /spl/, /skʃ/ and /skw/. These three-consonant clusters are particularly difficult for Spanish-speakers. There is again the tendency to begin the word with an /ɛ/. Each sequence of sounds will need considerable practice.

stress	spray	splash	scrape	square
strong	spring	split	scratch	squid
strange	sprout	splendid	skin	squeak
strike	spree	spleen	scream	squash

Final Consonant Clusters

Because Spanish has no final consonant clusters at all, the Spanish-speaker will reduce all such clusters in English. This is a major cause of misunderstanding, since many English words are changed when part of a final consonant cluster is eliminated:

cold → coal	wolf → wool	card → car
milk → mill	belt → bell	fork → for
film → fill	tent → ten	think → thing

Of the 64 final consonant clusters that can occur in a single morpheme words in English,* over half contain /l/ or /ɹ/. All of them are difficult for the Spanish-speaker and must be practiced diligently.

An additional 84 final consonant clusters occur when the bound inflectional morphemes /z/, /s/, /d/ and /t/ are added to English words. Since failure to pronounce these results in syntactical as well as phonological error, they are a major problem for the Spanish-speaker learning English. Considerable classroom time should therefore be spent on explaining, drilling, and otherwise manipulating the "-s" and "-ed" endings.

Vowels and Diphthongs

/i/ and /I/; /u/ and /ʊ/

These two long/short pairs of English vowels present basically the same problem to the Spanish-speaker. The long English vowels /i/ and /u/ often occur with a semi-vowel glide, i.e., /i/ is often realized as [iy] and /u/ as [uw], whereas in Spanish these vowels always remain pure. Additionally, since the short vowels /I/ and /ʊ/ do not occur in Spanish, the Spanish-speaker will try to substitute his/her /i/ and /u/ for them. The English-speaker will perceive the Spanish-speaker's /i/ as somewhere between his/her /i/ and /I/ and the /u/ as somewhere between his/her /u/ and /ʊ/. The two-sided problem for the Spanish-speaker is, therefore, one of adding a glide to the already familiar /i/ and /u/, and learning discrimination and production of the shorter, lax English /I/ and /ʊ/. Exercises involving minimal pairs such as sheep/ship, leave/live and pool/pull, fool/full are effective in dealing with this pronunciation problem. While practicing, students will have to be reminded frequently of the differences in manner of articulation between these vowel pairs.

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* This information on final consonant clusters is based on a chart found in Teaching and Learning English as a Foreign Language by Charles Fries (University of Michigan Press, 1948). The actual clusters are included in the chart at the end of this paper.

/e/ and /ɛ/; /o/ and /ɔ/

These two long-short vowel pairs also present similar problems to the Spanish-speaker. English /e/ and /o/ are always realized as the glides [ey] and [ow], whereas Spanish /e/ and /o/ remain pure. Even more so than with English /i/ and /u/, the Spanish-speaker must learn to diphthogize these vowels. The sounds /ɛ/ and /ɔ/ occur in Spanish, so their production will not be difficult, but in Spanish they are allophones of /e/ and /o/ respectively, occurring only in some environments. For example, /ɛ/ in closed syllables ending in m, n, d or s will be difficult for the Spanish-speaker, because in these instances the [e] allophone rather than the [ɛ] is used in Spanish. Minimal pair exercises such as wait/wet, taste/test and sew/saw, hold/hall will help the learner broaden his use of these vowels to include environments not allowed in Spanish.

/a/ and /ɑ/

English /a/ is no problem at all for the Spanish-speaker. The broader "American a" (/ɑ/) for which the student will be tempted to substitute /a/, presents a problem in discrimination and articulation at the outset and requires considerable practice to produce consistently. The fact that in English /ɑ/ is spelled "a" almost all the time and /a/ is spelled "o" almost all the time is at first confusing to the Spanish-speaker who is used to a very consistent sound/letter correspondence in vowels, but later becomes a great help in choosing between these vowels in pronunciation. The Spanish-speaker will need to practice many words containing /ɑ/ in isolation and in sentences and dialogs. Exercises with minimal pairs such as hat/hot, map/mop, sack/sock are also useful.

/ə/ and /ʌ/

These two very important English vowels do not occur in Spanish. The schwa (/ʌ/ in stressed syllables, /ə/ in unstressed ones) is not only an important vowel in its own right, but also the sound to which many other English vowels are reduced when unstressed, especially in connected speech. Students will need to be reminded that for the schwa, the articulators must be completely relaxed. Minimal pair contrasts should include /ʌ/ and /ʊ/ (luck/look) and / / and /a/ (luck/lock). The problem of reducing unstressed vowels to /ə/ is more difficult to overcome. Practicing individual multi-syllabic words with /ə/ in the unstressed syllables is a good place to begin. Exercises with noun/verb like rebel (ɹɛbəl)/rebél (ɹəbɛ́l), prógress (ɹɑ́gɹɛs)/progréss (ɹəgɹɛ́s) are also helpful. Students should also be made aware of the unstressed pronunciations of such function words as articles, conjunctions, prepositions

helping verbs. Finally, in conjunction with practicing stress and pitch in connected speech, the /ə/ can be further mastered.

To learn /ɚ/ (often referred to as ɝ or -er), a vowel derived from the schwa and related to the semi-vowel /ɹ/, the Spanish-speaker should practice minimal pairs with /ə/ and /ɚ/ (bud/bird, hut hurt) as well as sequences with /ɚ/ and other vowels plus /ɹ/, such as per, peer, pair, pour and poor.

/ay/, /aw/, /ɔy/

The English diphthongs present no problem to the Spanish-speaker, since they occur in Spanish as well. It suffices to explain this and provide a few exercises, for example, sentences like "Now I'm going downtown," to illustrate /ay/ and /aw/.

Stress and Pitch

Although the phonemic nature of stress (and therefore its importance) is not new to the Spanish-speaker, the greater variety of English patterns, due primarily to the complexity of the stress system (four gradations, as opposed to the two gradations possible in Spanish), causes the Spanish-speaker to put forth considerable effort to achieve mastery. The following types of exercixes are particularly helpful:

Noun/verb pairs. Location of stress determines the word class, . ., nouns are stressed on the first syllable, verbs on the second. In most cases, these can also be used to show the reduction of the vowel in an unstressed syllable to /ə/. (See discussion of /ə/ above.)

Noun	Verb	Noun	Verb	
*rébel	*rebél	íncrease	increáse	
*récord	*recórd	pérmit	permít	*illustrate reduction to schwa
cónflict	*conflíct	súspect	suspéct	
cónduct	*conduct	ímport	impórt	
prótest	*protést	ínsult	insúlt	

Compound nouns. Compound nouns are generally stressed on the first syllable, whereas adjective plus noun combinations have stress on both adjective and noun.

Compound Noun	Adjective plus Noun
clássroom	bíg roóm
boók store	néw stóre

Compound Noun	Adjective plus Noun
flá́shlight	brí́ght lí́ght
té́xtbook	hé́avy bó́ok
gí́rlfriend	ó́ld frié́nd
phó́ne call	ló́ng cá́ll
pó́st office	smá́ll ó́ffice
Whíte House	whíte hó́use
gré́en house	gré́en hó́use
té́nnis shoes	ré́d shó́es

Three- or four-syllable words with primary stress on first syllable. These are difficult because in many cases (note the cognates) Spanish would have the stress on the second-to-the-last syllable (in words ending in -n, -s, or a vowel). Additionally, in some cases, here primarily with words ending in -able, four syllables are compressed to three. Placement of secondary and tertiary stress must also be learned, although this is not as crucual as primary stress.

interesting	secretary	yesterday
fascinating	January	nowadays
vegetable	February	otherwise
comfortable	termperature	government
admirable	literature	excellent
comparable	restaurant	photograph
probable	newspaper	everything, etc.
miserable	telephone	somebody, etc.

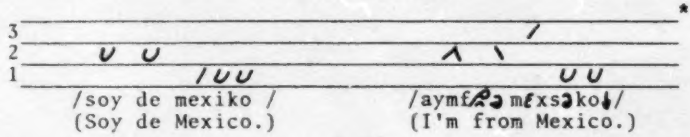
Three- or four-syllable words with primary stress on second syllable. These are difficult for the same reasons given in the category directly above. Included are also words ending in -ion, which in Spanish are stressed on the last syllable.

immediate	democracy	decision
certificate	successful	discussion
experience	performance	description
development	employment	exception
professional	enjoyment	objection
impossible	convenient	expression
responsible	religion	possession

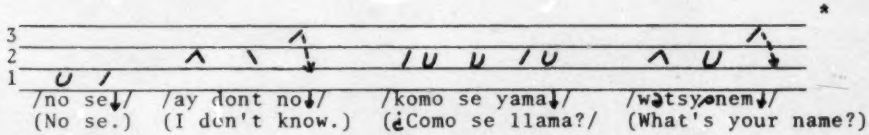
Suffix-determined stress rules. Rules for predictable location of stress, as determined by the word ending, can be learned. Some frequently occurring endings are: -ous, -ry, -ci-/-si/-ti-, -ate (different rules for verb and adjective/noun), and -ace/-ice/-ess/-is.

Although there are three pitch levels in Spanish (also a fourth, for extreme agitation, as in English), the third level is not used as frequently as it is in English. Whereas Spanish modulates generally between levels 1 and 2, English uses levels 1, 2 and 3 regularly. Most English utterances rise to level 3 toward the end and then either stay there (often referred to as rising intonation) or drop down to level 2 or even level 1 (rising-falling intonation). It is both this rise to the third level and the drop of the extreme type (level 3—► level 1) that are "foreign" to the Spanish-speaker.

Practice with the English 2-3-1 pattern commonly used in simple declaratives and simple information questions is essential for the Spanish-speaker, as the following contrastive example illustrates:



Although both sentences begin on level 2 and end on level 1, the English declarative has the characteristic rise to level 3, then the drop occurs within a syllable (on the vowel) rather than between two syllables, as in the following examples:



The 2-3-2 pattern may appear to be less extreme to our ear than the 2-3-1 pattern, but to the Spanish-speaker nothing could be simpler than the corresponding Spanish utterances, which remain on a single level throughout. A short list of English declaratives and information questions with the 2-3-1 pattern follows:

* These examples and those on the next page are taken from a lecture given by Dr. Lenora Timm, University of California at Davis, May, 1979.

It's raining.

She's Spanish.

I've been working.

I'm tired. (2-3-2)

It's blue. (2-3-2)

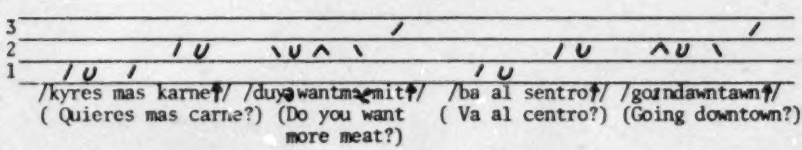
Where's my notebook?

When are you leaving?

How did you know that?

Why don't you tell me?

Another pattern which should be practiced by the Spanish-speaker is the English 2-3 pattern used in yes/no questions such as the following:


3
2
1
/kyres mas karne↑/ /duyəwantməmit↑/ /ba al sentro↑/ /goɪndawntawn↑/
(Quieres mas carne?) (Do you want more meat?) (Va al centro?) (Going downtown?)

The corresponding Spanish examples have a 1-2 pattern, and the rise to level 2 occurs earlier than the rise to level 3 in the English examples. Again, the effect of the English pattern is more extreme than the Spanish pattern. Some yes/no questions with the 2-3 pattern follow:

Is it raining?*

Are you sure?

Has he gone?

Did you lose your book?

I can't go?

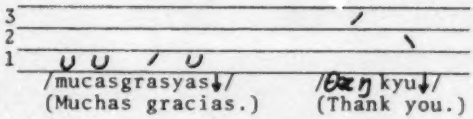
Do you think so?

Did he call yet?

Did she ask her name?

The patterns of common English politeness formulas and greetings should also be learned by Spanish-speaking students. Once again, English is more lavish in its modulation, as can be seen in the following example:

* Most of these sentences as well as those on the previous page are from Crowell's text, listed under "references."



While practicing these English patterns, it is important to explain to the Spanish-speaker that by using the proper pattern, the English-speaker conveys interest in what (s)he is syaing, interest in or concern for the listener, feeling, politeness, etc. On the other hand, in transferring Spanish patterns to English speech, the Spanish-speaker will give the English listener an impression of disinterest, irritation, impoliteness, being in a hurry, being in a bad mood, etc. This type of miscommunication" is also more serious than mispronouncing a consonant or vowel, because, whereas incorrect pronunciation can often be recognized as such and discounted by the sumpathetic listener, errors in sentence melody generally go unrecognized by the untrained English-speaker.

Rapid Speech Phonology

In addition to pronouncing individual sounds correctly and attending to proper stress and pitch patterns, the learner of English as a second language needs to be concerned with the phenomenon of word linking, or the blending of sounds across word boundaries. For Spanish-speakers this involves learning how to recognize and use two transitional devices known in their own language: the glottal stop (ʔ) and the open juncture (+). (If the student says ah-ah-ah-ah repeatedly with short stops between, (s)he will get the feel of this stoppage of air at the glottis. In addition to being used between words, the glottal stop can occur in place of "tt" in words such as bottle or the "t" in mountain.)

Of the four situations possible in word linking (vowel to vowel, vowel to consonant, consonant to consonant, and consonant to vowel) it is the transition from vowel to vowel that is perhaps most problematic for the Spanish-speaker, since (s)he must refrain from blending the two sounds as completely as is customary in Spanish. For example, in Spanish two like vowels are blended completely into one. In English, however, the blending of two like vowels results in one long vowel (longer than that vowel is ordinarily), or, the blending is totally avoided with the insertion of a glottal stop. (This alternative to blending is always available to the English-speaker.)

The transition from vowel to consonant is also problematic. Whereas in Spanish the consonant is influenced by the

preceding vowel, in English there is no such blending; rather, a staccato-like effect is created (e.g., the phrase "go to the store").

In the remaining instances, i.e., consonant to consonant and consonant to vowel, the primary problem for the Spanish-speaker is combatting a tendency to drop final consonants and reduce final consonant clusters. Once this pronunciation problem is overcome, blending is easy, for in these instances, there is a "running together" of sounds across word boundaries in both languages. (For example, in the combination "cross over," the "s" is pronounced as if it were connected to the second word.) Of course, here again, the possibility exists of inserting a glottal stop in English instead of blending the sounds.

In dealing with English rapid speech phonology for the Spanish speaker, it is important to give general emphasis to "careful pronunciation" right from the beginning. This would include learning the glottal stop and open juncture, working with final consonants and consonant clusters, and combatting the tendency to run together transitions from vowel to vowel and from vowel to consonant. For the latter, specific exercises would be beneficial; however, practicing connected speech, such as sentences, dialogs, telling short anecdotes, etc., is generally most useful to the Spanish-speaker.

References

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Sequence of Presentation to the Spanish-Speaker Learning English

	→	→	→	→	→	→	→
Consonants	d/ð	t/θ	p/b k/g	f/v	s/z	š/ž č/ǰ y	m n ŋ	h	l ɹ w
Consonant Clusters (Initial)					st- sp- sk- sf-		sm- sn-		sl-, θɹ- šɹ-, stɹ- spɹ-, spl- skɹ, skw-
Consonant Clusters (Final)		-dθ -tθ	-kt -pt	-ft -fθ	-st -sp -sk -ps -ks -dz -kst -ksθ		-mp, -mf -mpt, -nt -nd, -ns -nz, -mps -ndθ, -ŋks -nθ, -nǰ -nč, -ŋk -ŋkθ		-ld, -lf, -lv, -lt -lp, -ls, -lk, -lθ -lm, -lǰ, -lb, -ln -lš, -lč, -lfθ -ɹb, -ɹd, -ɹf -ɹg, -ɹǰ, -ɹč -ɹk, -ɹl, -ɹm -ɹn, -ɹp, -ɹs -ɹt, -ɹv, -ɹz -ɹš, -ɹθ, -ɹps -ɹst, -ɹts, -ɹmθ
With s,z					-fs, -ts -θs, -dθs -fts, -pts -sks, -sps -sts, -tθs -ksts, -ksθs -kts, -bz -gz, -vz, -ǰz		-mfs -nθs -ŋks -fθs -mpts -ndθs -nkθs -mz -ŋz		-lfs, -lks, -lps -lts, lθs, -lfθs -ɹfs, -ɹks -ɹps, -ɹsts -lz, -lbz, -ldz -lmz, -lnz, -lvz -ɹbz, -ɹdz -ɹgz, -ɹlz -ɹmz, -ɹnz -ɹvz, -ɹldz
With t,d		-θd	-bd -gd	-fv -vd	-pst -skt -spt -zd	-št -čt -ǰd -žd	-mft, -nčt -nst, -ŋkt -md, -ŋd -nǰd		-ft, -št, -lkt -pt, -st, -ɹčt -ɹkt, -ɹpt -lǰd, -lmd, -lvd -ɹbd, -ɹǰd -ɹmd, -ɹnd, -ɹvd
Vowels and Diphthongs	i/I and u/ʊ		e/ɛ o/ɔ	ʌ and ə	a/ɑ		ay/aw/ɔy		ɚ (ɝ)
Stress	noun/verb pairs w/o reduction to ə	compound noun vs. adjective plus noun	reduction to ə in unstressed syllables		noun/verb pairs w/ reduction to ə	function words	3- or 4-syll.words w/ stress on 1st syl and w/stress on 2nd syl		suffix-determined stress rules
Pitch	2-3-1 and 2-3-2 patterns in declaratives and information quest.		2-3 pattern in yes/no quest.				politeness formulas and greetings		
Rapid Speech Phonology	glottal stop/open juncture	final consonants	final consonant clusters		vowel to vowel transition		consonant to vowel transition		